

San Francisco

Cinematheque

the past few years
"There's a story
over a while."

Highlights of the Winter 95 Calendar:

Austrian Avant-Garde, 1955-1993: A seven part retrospective with new & rare films by Peter Kubelka, Valie Export, Mara Mattuschka, Martin Arnold, and 19 others

Indecent Desires: Sexploitation Films Of Doris Wishman

Teenage Trash: Exploitation Shorts + Linda Blair and Beyond

Stan Brakhage: Songs 15-23

Ernie Gehr: the 1995 Adaline Kent Award Screening/
Presentation

Retrospectives: Yoko Ono,
Alfonso Alvarez, Caitlin
Manning, Thad Povey

Cinéma vérité: Jean Rouch's
Chronicle of a Summer + *Les
Maîtres Fous*

(Not) about Beirut: videos by
Jalal Toufic + Jayce Saloum.

New films: Beth B, Ross
Lipman, Henry Hills, Tessa
Hughes-Freeland, Richard
Kern, Rock Ross, + more

With In-Person Appearances By:

Peggy Ahwesh, Ernie Gehr,
Alfonso Alvarez, Thad Povey,
Marc Adrian, Chris Hill,
Henry Hills, Caitlin Manning,
Ross Lipman, and Jalal Toufic.

New at the Cinematheque

New lower rates:

In 1995 ALL students will be admitted at the discount admission rate of \$3 at both our San Francisco Art Institute and our Center for the Arts locations.

We will also have group rates of \$2 per person for groups of 10 or more at our San Francisco Art Institute screenings. So get organized and bring your extended families, your friends, your students, your teachers and your colleagues!

We need YOU, our audience, to grow and multiply. Please come to our screenings and sow your cinephilia.

Membership

Memberships are annual and include discount admissions, exhibition calendars sent via first-class mail, a free subscription to *CinemSCOPE* (our newsletter), invitations to special events and a good conscience, knowing you are supporting a worthy and important art form. Become a member today!

Individual \$25

One discount admission per show

Supporting \$50

Two discount admissions per show

Contributing \$75

One free admission per show, free Cinematheque T-shirt

Sustaining \$125

Two free admissions per show, free Cinematheque T-shirt

Donor \$250

Same as Sustaining plus all Cinematheque publications for the year

Benefactor \$500

Same as Donor, but for life!

Lifetime \$1500

Same as Individual, Students must show valid I.D.

Student/Artist/Low Income \$15

Same as Individual, Students must show valid I.D.

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ENCLOSED IS MY CHECK FOR \$ _____

Make checks payable to the San Francisco Cinematheque.

Yes, I'll support the
Cinematheque and become
a member right now!

We can use you! Become a Cinematheque Volunteer!

Have free time and don't know what to do with it? Need to be needed? Come help us out! Volunteers help with exhibition support, graphic design, publicity, publications, filing, bulk mailings and other essential office projects. All we require is an interest in alternative and independent film and video and a tongue that's not afraid to lick a stamp or two. Solid computer and writing skills especially welcome. Call Irina at the Cinematheque office, 558-8129, for more details. Internships for college credit also available.

San Francisco Cinematheque
480 Potrero Avenue
San Francisco, CA 94110
415-558-8129 fax 415-558-0455

Claire Aguilar, Alfonso Alvarez, Scott Anderson, Eleanor Beaton, Charles Boone & Josefa Vaughan, Agnes Bourne, Betzy Bromberg, Amber Denker & Lance Williams, Cecilia Dougherty, Virginia Dreibelbis, Medora Ebersole, Jo Ann Elam, Anne Etheridge, Su Friedrich, Steve Gano, Ernie Gehr, Peter Grassi, Susan Greene, C.H. Gustafson, Dennis Hanlon, Henry Hills, Louis Hock, Elise Hurwitz, Nahyun Jeon, Tom Kent, Regena Kliewer, Arnold Kneipfer, Jane Koegel & Dennis Letbetter, Jon Livingston & Kathy Burch, Anita Margrill, Carol Marshall, Margaret Morse, Elizabeth Egbert Nelson, Philip Perkins, Scott Peterson, Alan Porter, John Randolph, Lynne Sachs & Mark Street, Sandra Schmidt, Bill Schwartz, Brian Scott, Mark Scown, Elizabeth Sher, Matt Siegel, Gail Silva & Tim Blaskovich, Michael Sneathen, Jon Stout, Scott Taylor, Sandy Walker, Michael Wallin, Jack Walsh & Andy Moore, Peter Washburn, William & Dorothy Wiley, Martin Won, Fred Worden, Charles Wright, Don Yannacito, Rob Yeo

Thanks to recent new and renewed Cinematheque Members since September 1994:

Claire Aguilar, Alfonso Alvarez, Scott Anderson, Eleanor Beaton, Charles Boone & Josefa Vaughan, Agnes Bourne, Betzy Bromberg, Amber Denker & Lance Williams, Cecilia Dougherty, Virginia Dreibelbis, Medora Ebersole, Jo Ann Elam, Anne Etheridge, Su

Friedrich, Steve Gano, Ernie Gehr, Peter Grassi, Susan Greene, C.H. Gustafson, Dennis Hanlon, Henry Hills, Louis Hock, Elise

Hurwitz, Nahyun Jeon, Tom Kent, Regena Kliewer, Arnold Kneipfer, Jane Koegel & Dennis Letbetter, Jon Livingston & Kathy Burch,

Anita Margrill, Carol Marshall, Margaret Morse, Elizabeth Egbert Nelson, Philip Perkins, Scott Peterson, Alan Porter,

John Randolph, Lynne Sachs & Mark Street, Sandra Schmidt, Bill Schwartz, Brian Scott, Mark Scown, Elizabeth Sher, Matt Siegel,

Gail Silva & Tim Blaskovich, Michael Sneathen, Jon Stout, Scott Taylor, Sandy Walker, Michael Wallin, Jack Walsh & Andy Moore,

Peter Washburn, William & Dorothy Wiley, Martin Won, Fred Worden, Charles Wright, Don Yannacito, Rob Yeo

**San Francisco
Cinematheque**

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Robert Eber
Carrie Gray
David Landau
Phillip Mell
Russell Nelson
Shawn Parrish
Brian Scott, Boon Design
Todd Wagner
Design
Jeff Zwerner
Deborah Whitney

Also of note:

For those of you who were cold because you forgot to bring blankets to our recent Sunday night Art Institute shows, let it be known that the Art Institute has promised to repair the heating in the lecture hall so that one set of long underwear should suffice. So bring your buddies and cuddle while you watch that silver screen.

Ideas, gripes, comments? Tell us about them... The Cinematheque welcomes the feedback, humor and active participation of its members and audience.

Background image and image
on reverse side: Thad Povey

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San Francisco, CA 94110
415.558.8129
Address Correction Requested

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Highlights

Winter 1995

Winter 95 Highlights
Yoko Ono • Austrian Avant-Garde, 1955-1993 • Ernie Gehr • Caitlin Manning • Doris Wishman • Marco Williams • *Teenage Trash* • Jean Rouch • Ross Lipman • Valie Export • Tracey Moffatt • *New York Scum* • Henry Hills • Tessa Hughes-Freeland • Peter Kubelka • Peggy Ahwesh • Jalal Toufic • Beth B • Rock Ross • Eastern European TV • Martin Arnold • Jayce Salloum • Stan Brakhage • Alfonso Alvarez • Linda Blair • Thad Povey • Richard Kern • Marc Adrian and more...

Cinematheque

Austrian Avant Garde Cinema

1955-1993

The Cinematheque and Pacific Film Archive co-present a seven program series offering an in-depth look at one of the world's great and renewing avant-garde film communities. Curated by Cinematheque Director Steve Anker, the retrospective is organized around themes and works which have shaped Austrian film art for nearly 40 years: confrontations with conservative attitudes toward the human body and sexuality; aggressive, physical explorations of the materiality of the medium; the Viennese genius, familiar in music and architecture, for radically transforming form and structure; and a systematic fusion of art, ideology, and personal life. This series, including 64 films by 23 artists, concludes its 10-city American tour this June at New York's Museum of Modern Art. A handsome catalogue is also available. Co-produced by the San Francisco Cinematheque and Sixpack Film of Vienna; made possible through the support of the Austrian Federal Ministry for Education and the Arts and the Austrian Cultural Institute, New York.

Pacific Film Archive **Tuesday 7:30 PM**
Austria 1 – Material and Sensation: An Overview

This stunning overview introduces nine filmmakers whose other films appear in later programs. Beginning with Peter Kubelka's groundbreaking, beautiful first-film, *Mosaik im Vertrauen* (1955), the program continues with local premieres of Valie Export's bold sexual manifesto, *Man & Woman & Animal* (1973); Ernst Schmidt Jr.'s *Body-building* (1966) (recorded during an Otto Muehl Materialaktion); and films by Martin Arnold, Mara Matuschka, Kurt Kren, Dietmar Brehm, Hans Scheugl, and Peter Tscherkassky.

Pacific Film Archive **Tuesday 7:00 PM**
Austria 2 – The Films of Peter Kubelka

Program 2 of the series, *The Primacy of Form: Kubelka and Kren*, showed last November at the Pacific Film Archive as a preview of the series. Tonight instead we take the opportunity to present Peter Kubelka's complete films, shown together for the first time in the United States in their original formats: *Mosaik im Vertrauen* (1955, 35mm), *Adebar* (1957, 35mm), *Schwechater* (1958, 35mm), *Arnulf Rainer* (1960, 35mm), *Unsere Afrikareise* (1966), and *Pause!* (1977). Totaling only 50 minutes, each is a marvel of precision, concentrated cinematic energy and formal audacity; the power of Kubelka's films only becomes clearer as time moves on.

Pacific Film Archive **Tuesday 8:30 PM**
Austria 3 – Culture and its Discontents

Five films that tear at the placid fabric of Viennese domestic life. The beautifully photographed *Sonne hält!* (1959-62) by Ferry Radax is a fractured poetic narrative following late beat-era teenagers; Ernst Schmidt Jr.'s *P.R.A.T.E.R.* (1966), a caustic portrait of Vienna's historic amusement park; *Subutan* (1988), Johannes Rosenberger's subversive dissection of Viennese culture; *5/62: Fenstergucker, Abfall, etc.* (1962); Kurt Kren's rigorously understated pheophle of squallid street life; and Angela Hans Scheirl & Dietmar Schipeck's *The Abbottess and the Flying Bone* (1989), an outrageous fantasy set in an imaginary psycho-sexual landscape.

San Francisco Art Institute **Sunday 7:30 PM**
Austria 4 – Body as Material

The postwar climate encouraged direct physical confrontation by many Viennese performance and visual artists. Shocking uses of the body in *Materialakzts* by Günter Brus and Otto Muehl (footage included in several films tonight) and performances and films by Valie Export, Peter Weibel, Kurt Kren, Ernst Schmidt Jr., Hans Scheugl and others had a notorious word-of-mouth influence on underground culture in 1960s Europe. Included here are incendiary films by Export, Kren, Schmidt Jr., Rudolf Polansky, Mouche Blackout, Renate Kordon, Mara Matuschka, and Dietmar Brehm.

Pacific Film Archive **Tuesday 7:30 PM**
Austria 5 – Place / Replacement

Cinematic responses to the characters of private and open spaces. *Sunset Boulevard* (1991) by Thomas Korsch offers a formalist view into the isolated world of commuters; Lisl Ponger's *Semiotic Ghosts* (1991) creates a tapestry of symbolic meaning from images recorded in wildly different locations; Hans Scheugl's *The Place of Time* (1985) is an elegant meditation on our ephemeral grasp of objects and places; *37/75: Asyl* (1975) is Kurt Krens magical fragmentation of a bucolic scene and Peter Tscherkassky's *Motion Picture* (1984) and Sabine Hiebler & Gerhard Ertl's *General Motors* (1993) explore distinctive flavors of old movie images.

Center for the Arts **Thursday 7:30 PM**
Night of Living Color

CURATED AND PRESENTED BY ALFONSO ALVAREZ
Filmmaker Alfonso Alvarez presents "unusually colored works that utilize a wide variety of palettes which will relentlessly expose the retina to lovely poly-chromatic hue saturation. Each is textured by various means ranging from color xerography and hand coloring to applying objects directly onto film." Films: *Cha-Hit Frames* by Dirk De Bruyn; *Walking the Tundra* by Jeremy Coleman; *Fauve* by Donna Carneron; *Epilogue* by Matthias Müller; *Bag Light* by Rock Ross, Michael Rudnick and Friends; *Midweekend* by Caroline Avery; *Color Flight* by Len Lye; *Tree* by Timoleon Wilkins (final print); and *Rip* by Joel Schlemowitz.

San Francisco Art Institute **Sunday 7:30 PM**
Austria 6 – Intimate Invasions

Subversive visions of sexuality and home life. *Value* Export's feature-length *Invisible Adversaries* (1977) horrified the authorities with its feminist position, visceral sexual imagery and critique of Vienna. Blending stylized drama and expressionistic visuals, it portrays the psychological breakdown of a young woman striving to have an artistic career. Followed by four short films by Scheirl & Ursula Pürer which reflect the vibrant Austrian super-8 movement of the 1980s. With rude spontaneity, their *Body-building* and *Super-8 Girl Games* parody and radically upend male-dominated body ritual performance art.

Center for the Arts **Thursday 7:30 PM**
Exquisite Fragments: New by Henry Hills

HENRY HILLS IN PERSON

A luminary of San Francisco's earlier experimental film world, Henry Hills has been living in New York City since 1978 where his work as a filmmaker and Executive Director of the Segue Foundation put him at the forefront of Manhattan's art community. Frequently working with composer John Zorn, dancer Sally Silvers and other artists, Hills explodes cinema into brilliant microscopic shards, showering the viewer with exquisite fragments of sonic and visual hyperspace. Films include *Heretic* (1994), *Little Lieutenant* (1993), *Gotham* (1990), *Bali Mecanique* (1993), and others.

San Francisco Art Institute **Sunday 7:30 PM**
New Films by Ross Lipman and Films selected by Lipman

ROSS LIPMAN IN PERSON

The Cinematheque presents three promises by Ross Lipman, a recent arrival to San Francisco. Lipman concerns himself "with the film material's relationship to waking and non-waking perception. Completed in Budapest, London and San Francisco, *Kino-i* (1991), *Rhythm 92* (1994) and *Rhythm 93* (1994) pursue a dialogue with basic questions of cinematic practice. In particular: what is our experiential relation to certain filmic processes?" (R.L.) Also selected by Lipman: *Dawn* by Andras Szirtes, *Water Motor* by Babette Mangolte, *Munich-Berlin Walking Trip* by Oskar Fischinger, *Lichtspiel* by Lazslo Moholy-Nagy and *Fragment* by Ellen Gaine.

Center for the Arts **Thursday 7:30 PM**
Parents: In Search of our Fathers & Night Cries

Marco Williams' *In Search of Our Fathers* (1992) is a riveting account of the filmmaker's seven year search for his father, both a personal quest and an attempt to understand the social dynamic of single mothers in the African-American family. From the first phone conversation with his father to their climactic meeting seven years later, Williams builds a provocative exploration of the values of the modern family. Tracey Moffatt's *Night Cries* (1990) is a stark and surreal drama without dialogue of the hostility and ambivalence between an adopted Aboriginal daughter and a white mother. - Curated by Irina Leimbacher

San Francisco Art Institute **Sunday 7:30 PM**
Austria 7 – Interior Spaces

MARC ADRIAN IN PERSON

These final Austrian films evoke personal landscapes through sensual photography, fetishizing objects, image distortion and found footage. Highlighted are seven films by Marc Adrian, a collaborator of Kurt Kren's in the 1950's who developed his own distinctively rigorous formal aesthetic and remains vitally active. Also: *Parallel Space: Inter-View* by Peter Tscherkassky; *walk in by Mouse*; *Blackout*; *For Your Birthday* by Linda Christianell; and *pièce touchée* by Martin Arnold.

Center for the Arts **Thursday 7:30 PM**
Artist as Filmmaker The Films of Yoko Ono

Yoko Ono was an influential conceptual artist and central figure in the New York Fluxus movement of the 1960s. Beginning in 1966, Ono produced 16 films "emerging out of the same complex totality of interdisciplinary endeavors that had informed her objects and performances... In Ono's films, the camera serves as an eye, an instrument for observation." (John Hanhardt, Whitney Museum) Tonight's films include *The Museum of Modern Art Show* (1971) and *No. 4 (Bottoms)* (1966), "an aimless petition, signed by people with their anuses" for peace. Produced by The American Federation of Arts.

Special days, times and locations

Who is Doris Wishman and Why are Her Sexploitation Films So Odd and Original?

CURATED AND PRESENTED BY PEGGY AHWESH

"Doris Wishman made 25 films for the soft core porn circuit, all of which are a rare blend of the prurient, the tacky and the bizarre. Starting in 1960 with nudist camp pictures, Wishman proceeded with rough sex play and lots of lingerie, then in the 1970s used gimmicks such as killer breasts, penis transplants and transgender operations as vehicles for her films. The stories are wacky and weird with a seedy underlining of the true fear of and hostility towards women." - Peggy Ahwesh

→ This series continues in the next column

Roxie Cinema **3117 16th Street**
Friday 11:30 PM

Doris Wishman – 1 Feb. 24

Nude On The Moon (1962); *Double Agent 73* (1974), Starring endowed stripper Chesty Morgan as a secret agent with a spy camera implanted in one of her breasts; and original trailers. - All in 35mm prints.

Artists Television Access **992 Valencia**

Saturday 8:30 PM

Doris Wishman – 2 Feb. 25

Bad Girls Go To Hell (1965), Wishman's masterwork about a girl on the run from a string of violent men; and *A Taste Of Flesh* (1967).

Center for the Arts **Thursday 7:30 PM**

Eastern Europe: Mar. 2

Oppositional Media 1989-92

CURATED AND PRESENTED BY CHRIS HILL

Between 1989 and 1992 Eastern European citizens, artists, and television producers grabbed available tools—camcorders bicycled around, microphones tethered to broadcast towers—to establish oppositional electronic voices. Chris Hill, former video programmer at Hallwalls (Buffalo), will screen Hungarian Judit Kopper's *TV Boris & Video Misha* (1992) analyzing the struggle on Soviet television between Eastern word-dominated and Western image-based cultures; Gusztav Hamos's 1989 *The Real Power of TV* (1990), an incisive meditation on TV's coverage of the radical changes during this volatile period; and excerpts from Hungarian and Czech underground video newsmagazines.

San Francisco Art Institute **Sunday 7:30 PM**

Alfonso Alvarez / Thad Povey

ALFONSO ALVAREZ AND THAD POVEY IN PERSON

Indelible fixtures of the Bay Area film landscape, Thad Povey and Alfonso Alvarez present retrospectives of their work, including Alvarez' *La Reina* and *Quixote Dreams* and Povey's *I Smell The Blood of an Englishman* (premiere). While Povey's wry use of found footage creates a landscape littered with strangely familiar faces that become silent images in the mirror held up to ourselves, Alvarez's brilliantly hued manipulation leads us back to childhood dreams. Their work alternately delves into the psyche of identity, searches for spiritual redemption in war-loving society, celebrates centennials, and discovers the Virgin Mary hidden within the optical printer.

Center for the Arts **Thursday 7:30 PM**

Not Beirut: Videos by Jayce Salloum & Jalal Toufic

JALAL TOUCIF IN PERSON

Jayce Salloum's (*This is Not Beirut*)/*There was and there was not* and Jalal Toufic's *Credits Included: A Video in Red and Green* are provocative looks at a problematized and constantly re-constructed Lebanon. Salloum examines representations of Beirut and analyzes his own process as a western-born Lebanese mediator. Toufic's work "registers the withdrawal of tradition past a surpassing disaster; documents the rise in 1992-Beirut of an anomalous and sublime architecture of bricks; and uses fiction to document the eruption outside mental hospitals of either diagrammatic or psychotic effects." (J.T.) Curated by Irina Leimbacher

San Francisco Art Institute **Sunday 7:30 PM**

New York Scum: New Films by Richard Kern, Beth B & Others

MAR. 12

A spray of new slime from the deepest depths of the New York underground, including five new films by the legendary, eternally controversial Super-8 filmmaker Richard Kern. Program will include Bay Area premieres of Beth B's *High Night*; Tessa Hughes-Freeland's *Dirty*; new work by Anie Stanley and Jocelyn Taylor; and finally Richard Kern's *The Bitches, Horoscope, My Nightmare, The Sewing Circle*, plus a brand-new Kern epic. - Curated by Joel Shepard

Center for the Arts **Thursday 7:30 PM**

Personal Witness: Mar. 16

CAITLIN MANNING IN PERSON

Caitlin Manning is one of the Bay Area's most active and versatile cinematographers, film and videomakers. Tonight Manning will present the premiere of her half-hour film *Prelude*, a psycho-drama about the struggles of a young mother to reclaim her creative life, and other fictional and documentary work including the award winning *Stripped Bare*, an exploration of the subculture of erotic dancing in San Francisco; *Noah's Arc... A Neozapatista Delirium*, a clandestine first-hand account of the rebel movement in Chiapas; and *Brazilian Dreams* (selection).

Locations & Times:

Thursdays: Center for the Arts (Yerba Buena Gardens) 701 Mission St. at Third St.

Sundays: San Francisco Art Institute, 800 Chestnut St. between Jones and Leavenworth.

Admission: \$6 general, \$3 members, students (ALL), seniors, disabled

Tuesday shows of the Austrian Avant-Garde Cinema 1955 – 1993 are presented at the

Pacific Film Archive, University Art Museum, 2625 Durant Ave., Berkeley.

Special Free Programs!

San Francisco Art Institute **Sundays 6:00 PM**

Stan Brakhage

Songs Programs 2 & 3

Mar. 19: SONGS 15 – 22 - Including *Fifteen Song Traits* (1965, 30 min.), "a series of individual portraits of friends and family."

Mar. 26: SONG 23 (23rd PSALM BRANCH Part 1 & 2)

"The phenomenal and painstaking craftsmanship of this film reflects the intensity of the obsession with which its theme grasped his mind." (P. Adams Sitney) An epic 85-minute meditation on the nature of war. 8mm prints loaned through the generosity of New York's Museum of Modern Art Department of Film.

San Francisco Art Institute **Sunday 8:00 PM**

Teenage Trash Bash!

Linda Blair and Beyond

A death-defying leap into the joys and terrors of being a teenager in the 1970s, with films made by adults who should know better. First up, a mind-bending selection of "educational" propaganda films made for the high school market, including *The Day I Died* (drinking, driving, dying), *A Quiet Place* (David Cassidy has sex, turns to God and Dad), and much more. Then, a rare screening of the fondly remembered yet completely absurd *Born Innocent* (1975, Donald Wrye), starring teen trash cult hero Linda Blair (*The Exorcist*) as the ultimate good girl gone bad in reform school. Don't miss what will surely be your last opportunity to see these films on the big screen! Curated by Joel Shepard

Center for the Arts **Thursday 7:30 PM**

Canyon Cinema Nights: Mechanix of Nature

Mar. 23

Diane Kitchen managed Canyon Cinema during a turbulent period in the late 1970s, and helped guide and stabilize it into its position as a premiere artists' organization.

Kitchen is now on the faculty at University of Wisconsin at Milwaukee. She has selected eight films from Canyon's catalogue—favorites, unknowns and a wild card—which draw their images from natural settings: *Six Windows* by Marjorie Keller; *Windowmobile* by James Broughton & Joel Singer; *Fuji* by Robert Breer, *Seven Days* by Chris Welsby; *Skyworks, The Red Mile* by Le Ann Bartok; *Fog Line* by Larry Gottheim; *Still Life* by Bette Gordon and *Time and Places* by Art Zipperer. - Curated by Diane Kitchen

San Francisco Art Institute **Sunday 8:00 PM**

Origins of Cinéma Verité:

Two by Jean Rouch